

# INDEX

ROMANCE NOTES VOLS. XXI-XXV

COMPILED BY MARIE GLYNN



## AUTHOR INDEX

Ages, Arnold, <i>Voltaire's Philosophical Modernity: The Testimony of the Correspondence.</i>	XXI	3	338
Ahem, John, <i>Apocalyptic Onomastics: Focaccia ("Inferno" 32, 63).</i>	XXIII	2	181
Albuquerque, Severino João, <i>A Brazilian Intermediary in the Transmission of European Romantic Ideas: Álvares de Azevedo.</i>	XXIII	3	220
Alonso, Silvia González-Quevedo, <i>El Valenciano Virués y Sus Mujeres Vestidas De Hombre.</i>	XXIII	1	87
Amprimoz, Alexandre L., <i>L'Abbé Aubain: Sémantique d'un récit.</i>	XXIV	1	30
———. <i>Note sur l'histoire des Hydropathes.</i>	XXI	3	305
Annandale, E. T., <i>The Publication of Voltaire's "Dialogue entre un brachmane et un jésuite."</i>	XXI	1	76
Assali, N. Donald, <i>"Une voix sans personne": l'architecture dramatique tardivienne.</i>	XXIV	3	221
Aynesworth, Donald, <i>The Poetry and Pathology of Old Age: A Note on the Baron de Charlus.</i>	XXI	3	264
Babuts, Nicolae, <i>Baudelaire et les anges de Swedenborg.</i>	XXI	3	309
Baldwin, Spurgeon, <i>See Marchand, James W.</i>			
Barber, Joseph A., <i>A Canzone Falsely Attributed to Petrarch.</i>	XXI	1	103
Barge, Laura, <i>Beckett's Skull/Cliff in "La Fatale."</i>	XXV	2	109
Bello, Miguel A., <i>Una lectura semántica de "El amante liberal."</i>	XXIV	2	132
Berrong, Richard M., <i>The Nature and Function of the "Sauvage" in Jacques Cartier's récits de voyage.</i>	XXII	2	213
Bonadeo, Alfredo, <i>Montaigne, Body and Soul.</i>	XXIV	2	179

Botelho-Brown, Lyris S., "As garças": <i>a linguagem objectiva de Guimarães Rosa</i> .	XXIV	1	17
Brakel, Arthur, <i>Rethinking "A cantiga de Ribeirinha."</i>	XXI	3	371
Branan, A. G., <i>Dramatis res and couleur mythologique in Racine's "Phèdre."</i>	XXIII	1	29
Brown, James Franklin, <i>Cortázar and the Minotaur in "Los premios."</i>	XXIII	3	199
Brownlee, Marina Scordilis, <i>Permutations of the Narrator-Protagonist: The Serrana Episodes of the "Libro de buen amor" in Light of the Doña Endrina Sequence.</i>	XXII	1	98
———, <i>Wolves and Sheep: Symmetrical Undermining in Day III of the "Decameron."</i>	XXIV	3	262
Bruckner, Matilda Tomaryn, <i>Na Castelloza, Trobairitz, and Troubadour Lyric.</i>	XXV	3	239
Bryant, William H., <i>Rimbaud, Disciple of Tristan L'Hermite?</i>	XXII	3	295
Buckbee, Edward J., <i>Adam and Eve in the "Age of Belief": Naked Truths, Mythic Spectacles.</i>	XXI	3	381
Bueno, Julián, <i>La "troba caçurra" de Juan Ruiz: parodia litúrgica.</i>	XXI	3	366
Buhlmann, Joan A., <i>Philosophical Alchemy as a Mode of Transformation in Scève's "Délie.</i>	XXIII	1	44
Burns, E. Jane, <i>See Krueger, Roberta L.</i>			
———, <i>The Doubled-Question Test: Mystic Discourse in Chrétien's "Perceval."</i>	XXIII	1	57
———, <i>The Man Behind the Lady in Troubadour Lyric.</i>	XXV	3	254
Cardenas, Anthony J., <i>Alfonso X: Incest and the Scholastic Method.</i>	XXIII	1	93
Carlson, David, <i>Losing Control in Bernart de Ventadorn's "Can vei la lauzeta mover."</i>	XXIII	3	270
Carr, Thomas M., Jr., <i>François Lamy and the Rhetoric of Attention of Malebranche.</i>	XXII	2	197
Chaffee, Diane, <i>The Poetic Artistry of Góngora's "No son todos ruseñores": To End or Not to End.</i>	XXII	1	74

- Chaffee-Sorace, Diane, *The Wise Virgin and the Pig: Ambiguity and Interpretation.* XXIV 2 137
- Ciccone, Anthony A., *Oral versus Written Expression in "La Farce du cuvier."* XXII 2 229
- , *Proper Names in Rhyming Couplets in Racine's "Andromaque."* XXIII 1 22
- Cleary, John, *Madame de Staël, Rousseau, and Mary Wollstonecraft.* XXI 3 329
- Cobb, Eulalia Benejam, *Love and the Feminine Ideal in Surrealism and in the Theater of John Anouilh.* XXI 2 145
- Cohen, Jonathan, *The Early History of Neruda in English (1925-1937).* XXII 3 272
- Cooper, Barbara T., *L'Envers du décor: The Space of the Fantastic in George Sand's "Consuelo."* XXIV 3 243
- , *Staging a Revolution: Political Upheaval in "Lorenzaccio" and "Léo Burckart."* XXIV 1 23
- , *The Needle and the Sword: Figuring the Feminine in an Early 19th-Century French Historical Drama.* XXV 2 145
- Cooper, Kate Mason, *Elle et L: Sexualized Textuality in "Le Roman de Silence."* XXV 3 341
- Cor, M. Antonia, *The Shield of Télémaque.* XXIII 1 17
- Cox, R. Merritt, *Calderón and the Spanish Neoclassicists.* XXIV 1 43
- Cro, Stelio, *Tommaso Campanella and the Poetry of the Baroque.* XXII 1 88
- Cummins, Patricia, *The "Chanson de Toile": New Evidence for a Jongleur Genre.* XXI 1 117
- Dagenais, John, *A "Lazarillo" in Toledo (1510).* XXIII 3 264
- Damiani, Bruno Mario, *Notas sobre lo grotesco en "La pícara Justina."* XXII 3 341
- Dane, Joseph A., *Mythic Parody in Jean Bodel's "Jeu de Saint Nicolas."* XXII 1 119
- Davis, Keith, *See Sherman, Carol.*
- De Armas, Frederick A., *Metamorphosis in Calderón's "El mayor encanto, amor."* XXII 2 208

- |  |       |   |     |
|--|-------|---|-----|
| De Oliveira, Solange Ribeiro, <i>Traços Barrocos No Romance de Clarice Lispector.</i>                                    | XXIV  | 3 | 238 |
| Deneau, Daniel P., <i>The Coloring of Robbe-Grillet's "Labyrinth."</i>   | XXII  | 1 | 27  |
| Deudon, Eric H., <i>Félins d'un autre monde: les chats de "La Condition humaine."</i>                                    | XXIV  | 2 | 156 |
| ——, <i>Renaissance du conte fantastique aujourd'hui: Claude Seignolle.</i>   | XXI   | 1 | 122 |
| Deveny, Thomas, <i>Lewdness and Lament in Spanish Wedding Poetry.</i>  | XXIII | 2 | 175 |
| Diament, Henri, <i>De l'origine et de l'escamotage d'une collocation française genante: "... que que ..."</i>            | XXIV  | 2 | 187 |
| Di Antonio, Robert, <i>The Confluence of Childhood Fantasy and Mythic Primitivism: Two Early Poems by García Lorca.</i>  | XXV   | 1 | 11  |
| Dickson, Kay, <i>Toward Order and Transcendence: Dante's Use of Synaesthesia in the "Divine Comedy."</i>                 | XXI   | 1 | 111 |
| Dille, Glen F., <i>Notes on Aggressive Women in the "Comedia" of Enriquez Gómez.</i>                                     | XXI   | 2 | 215 |
| Dixon, Paul B., <i>"A paixão segundo G. H.": Kafka's Passion according to Clarice Lispector.</i>                         | XXI   | 3 | 298 |
| Dominguez, Carlos, <i>A lo divino Poetry in the Spanish Golden Age: Rifacimento or Contrafactum?</i>                     | XXV   | 2 | 162 |
| Doyle, Charles Clay, <i>Dr. Pangloss and Anne Greene of Oxfordshire.</i>   | XXIV  | 2 | 174 |
| Duncan, Philip A., <i>Pillar and Pool: The Metaphor of Amaury's Bipolar Nature in Sainte-Beuve's "Volupté."</i>          | XXIII | 3 | 232 |
| Durnford, Thomas J., <i>The Incomplete Nature of "Les Proverbes de Salemon."</i>   | XXII  | 3 | 362 |
| Eckhardt, Caroline D., <i>Two Notes on the Authorship of "Jaufré": Sir Kay Gets the Bird; the King of Aragon Reigns.</i> | XXIII | 2 | 191 |

Elliott, Alison Goddard, <i>The Ashburnham "Alexis" Again.</i>	XXI	2	254
Engstrom, Alfred G., <i>Mallarmé and the Death of God: The "Sonnet en -ix."</i>	XXII	3	302
Exum, Frances, <i>Another Look at Polilla's Parable of the Fig in "El desdén, con el desdén."</i>	XXI	1	83
———, <i>The Structure of the Dance in Moreto's "Yo por vos, y vos por otro."</i>	XXII	3	348
Fagundes, Francisco Cota, <i>A vivência clássica do tempo na lírica pessoana: Ricardo Reis.</i>	XXII	1	14
Fassie, Pierre, <i>Interprétations du cryptogramme de la "Physiologie du mariage" (Méditation XXV) de Balzac.</i>	XXIV	3	249
Faustini, Giuseppe, <i>Dorpelli's SENZA BUSSOLA (1898) is Pirandello's IL PRELUDIO di partenza (1905, 1912).</i>	XXIV	3	233
Fiddian, Robin W., <i>Adelaida's Story and the Cyclical Design of "La casa de Bernarda Alba."</i>	XXI	2	150
Fields, Robert Jeantet, <i>Science et mysticisme: à la recherche de la langue originelle dans le "Thésor" de Duret.</i>	XXV	1	57
Finch, Mark S., <i>Rodolfo Usigli's "Corona de sombra, Corona de fuego, Corona de luz": The Mythopoesis of Antihistory.</i>	XXII	2	151
Flores, R. M., <i>Playing Chess in "Don Quixote."</i>	XXII	2	202
Ford, Barbara J., <i>The Evocative Power of the Maxim: La Rochefoucauld and Proust.</i>	XXV	2	169
Franklin, Ursula, <i>The A B C's of Literary Commerce: Valéry's "Alphabet."</i>	XXII	1	3
Frautschi, Richard L., <i>Addenda to a Recent Bibliography on Laclos.</i>	XXV	2	153
Freeman, Michelle A., <i>Dual Natures and Subverted Glosses: Marie de France's "Bisclavret."</i>	XXV	3	288
Friedman, Edward H., <i>Art and Rhetoric in Jiménez' "Vino, primero, pura . . ."</i>	XXIII	1	77

García, Rubén, <i>Symbolism in the Early Works of Cecilia Meireles.</i>	XXI	1	16
Gazolla, Ana Lúcia, and Heloísa Murgel Starling, <i>Oduvaldo Vianna Filho: O Teatro como espetáculo de coragem.</i>	XXII	3	259
Gitlitz, David, <i>Fray Luis' Psalm Translations: From Hebrew or Latin?</i>	XXIV	2	142
Godfrey, Sima, <i>Foules Rush In . . . Lamartine, Baudelaire and the Crowd.</i>	XXIV	1	33
Gold, Peter J., <i>Augusto Céspedes' "El Pozo": The Conflict between Structure and Language.</i>	XXIII	2	129
González, Ángel, y Tomás Ruiz-Fábrega, <i>Presencia de Espronceda en la Rima LXXII De Bécquer.</i>	XXII	2	146
Gordon, A. L., <i>Ramist influence in Germain Forget's "Rhétorique françoise faicte particulièrement pour le Roy Henry troiziesme" (1583).</i>	XXIII	3	258
Gornall, J. F. G., <i>"El rey moro que perdió alhama": The Origin of the Famous Version.</i>	XXII	3	324
Gregg, Karl C., <i>The 1804 Castillo "Volume" of Lope de Vega Plays.</i>	XXII	2	182
Gregorio, Laurence A., <i>Prométhée et la croix: mythe et métatexte dans "Les Corps conducteurs."</i>	XXIII	1	3
Griffin, James E., <i>El monólogo interior en "Macario" de Juan Rulfo.</i>	XXIII	2	123
Grimes, Margaret, <i>The Serpent of Purgatorio VIII.</i>	XXIV	2	100
Gunn, James Dayton, <i>The Creation of the Self: The Influence of "Don Quixote" on Unamuno's "Niebla."</i>	XXI	1	54
Gutiérrez-Mouat, Ricardo, <i>Borges and the Center of the Labyrinth.</i>	XXI	3	287
Haase, Donald P., <i>Nerval's Knowledge of Novalis: A Reconsideration.</i>	XXII	1	53



Hall, Nancy Abraham, <i>Ricardo Palma's "El peje chico."</i>	XXII	1	32
Halliburton, Lloyd, <i>Symbolic Implications of the Cadenilla in "La Celestina": Unity, Disunity and Death.</i>	XXII	1	94
Halsey, Martha T., <i>Two Sonnets of Antonio Buero Vallejo.</i>	XXI	2	155
Hamilton, James F., <i>The Anti-Rousseauism of "Madame Bovary."</i>	XXI	1	68
Hamlin, Frank R., et Peter T. Ricketts, <i>"Assas" chez Sordel et chez ses éditeurs: un adverbé altéré en nom de lieu.</i>	XXII	3	359
Hammerly, Ethel R., <i>La orfandad en las obras de Eduardo Mallea.</i>	XXII	2	139
Hammit, Gene M., <i>Unamuno's "Peña del Buitre" and Valverde de Lucerna.</i>	XXV	1	30
Hanley, William, <i>The Abbé de Rothelin and the "Lettres philosophiques."</i>	XXIII	3	245
Harrison, Ann Tukey, <i>Marie de France as Naturalist.</i>	XXI	2	248
Hart, Stephen, <i>César Vallejo's Personal Earthquake.</i>	XXV	2	127
Harvey, C. J., <i>Jean-Paul Sartre's "L'Enfance d'un chef": The Longing for Obscenity.</i>	XXIII	3	204
Hayes, Aden W., <i>Reality and the Novel - The Case of Roberto Arlt.</i>	XXI	1	48
Heck, Francis S., <i>Baudelaire's "Chacun sa chière": The Force of Habit.</i>	XXII	2	167
——, <i>The Loaf Bread in "Les Misérables" and in Zola's "Travail."</i>	XXIV	3	254
Herzberger, David K., <i>The Contrasting Poetic Theories of Poe and Bécquer.</i>	XXI	3	323
Hiddleston, J. A., <i>Rimbaud's "Larme" and the "Gourde de Colocase."</i>	XXIII	3	227
Hivnor, Mary O., <i>Name as a Basis for Action in Corneille's "Héraclius."</i>	XXII	3	313
Hopkins, Elaine R., <i>Comedy and Parody in "Le Menteur."</i>	XXII	2	192

- Horwitz, Danièle, *Bloch, porte-parole de Leconte de Lisle, dans "A la recherche du temps perdu."* XXI 3 270
- Huchet, Jean-Charles, *La Voix d'Héloïse.* XXV 3 271
- Huot, Sylvia, *Séduction and Sublimation: Christine de Pizan, Jean de Meun, and Dante.* XXV 3 374
- Johnson, Jerry L., *"Idomeneo" o "la mentalidad mítica."* XXII 3 308
- Joiner, Elizabeth G., *See Joiner, Lawrence D.*
- Joiner, Lawrence D., and Elizabeth G. Joyner, *Helios and Herakles as Mythological Models of the Artist in "A la recherche du temps perdu."* XXI 3 276
- Joliat, Eugène, *The Text of Saint-Evremond's "Les Académistes": Eight Lines Too Long.* XXII 1 78
- Jones, Dorothy F., *Love and Friendship in "Le Misanthrope."* XXIII 2 164
- Kailing, Barbara Jean, *See Alfred Rodríguez.*
- Keller, John E., *Don Juan Manuel's "El Conde Lucanor." Contains Fifty-three Stories and No Fewer.* XXIV 1 59
- Kendrick, Laura, *"Sendatz vermelhs, endis, e ros," Another Sirventes from 1285.* XXIV 3 277
- Kennedy, Christopher B., *Dante Meets the Son of Uther.* XXI 3 364
- Kerr, Roy A., *Aspects of Time in the "Poema de mio Cid."* XXII 1 107
- , *The Secret Self: Boa in Vargas Llosa's "La ciudad y los perros."* XXIV 2 111
- King, William L., *Colombine in Male Attire.* XXI 1 73
- Klein, Richard B., *Harbinger of Future Themes: Selles' 1878 Plea for Divorce in Spain.* XXII 2 171
- Knight, Thomas J., *The Setting of "Cambio de Piel."* XXIV 3 229
- Knowlton, Edgar C., Jr., *Lines 99-100 of Alfonso X El Sabio's "Cantiga IV."* XXIII 1 99
- Knutson, Harold C., *A Note on Socratic Questioning in Molière.* XXIII 2 159

- |  |       |   |     |
|--|-------|---|-----|
| Kreiter, Janine Anseaume, <i>Les signes de subjectivité dans "La Jalousie": Esquisse d'une analyse lexicologique.</i>  | XXI   | 1 | 23  |
| Krueger, Roberta L., <i>A Selective Bibliography of Criticism: Women in Medieval French Literature.</i>  | XXV   | 3 | 375 |
| ——, <i>Floire et Blache flor's Literary Subtext: The "Version Aristocratique."</i>   | XXIV  | 1 | 65  |
| ——, <i>Love, Honor, and the Exchange of Women in "Yvain": Some Remarks on the Female Reader.</i>   | XXV   | 3 | 302 |
| Lacy, Margriet Bruyn, <i>Madame de Charrière and the Constant Family.</i>  | XXIII | 2 | 154 |
| Lacy, Norris J., <i>Fabliau Women.</i>   | XXV   | 3 | 318 |
| ——, <i>The Flight of Time: Villon's Trilogy of "Ballades."</i>   | XXII  | 3 | 353 |
| Ledgerwood, Mikle David, <i>Character-Function in Romanian Ballads.</i>  | XXIV  | 1 | 49  |
| Leiva-Merikakis, Erasmo, <i>Verlaine in German: Translation as Fulfillment.</i>  | XXIII | 1 | 10  |
| Le Page, Raymond, <i>Pictorial Technique in Du Bellay's "Antiquitez."</i>  | XXII  | 1 | 82  |
| Letemendia, Emily, <i>Galdós and Bécquer.</i>  | XXI   | 2 | 178 |
| Leupin, Alexandre, <i>La Compromission (Sur "Le Voyage de Charlemagne à Jerusalem et à Constantinople").</i>   | XXV   | 3 | 222 |
| Lima, Robert, <i>El Demonio en la Sangre: Génesis y Superación del Pacto Diabólico en dos Obras Dramáticas de Alejandro Casona.</i>                                | XXIV  | 1 | 10  |
| Lowe, Margaret, <i>The Classical Presence in Mauriac's "Genitrix."</i>   | XXIV  | 2 | 148 |
| Lytle, Evelyn P., <i>Three Manuscripts of Quevedo's "Manzanares, Manzanares": Unpublished Ajuda Codex 51-VI-2; Evora Codex XCIV/1-3; and Ajuda Codex 52-IX-27.</i> | XXIII | 3 | 251 |
| MacCurdy, G. Grant, <i>Death in "Cántico": Jorge Guillén and Martin Heidegger.</i>   | XXII  | 3 | 277 |

Macfarlane, Keith H., "Assiettes à coq . . . Gravures au clou": Baudelaire and Max Buchon.	XXIV	2	168
MacNicoll, Murray G., <i>Capistrano de Abreu: The First Critic of "Brás Cubas."</i>	XXII	2	177
Madland, Helga Stipa, <i>Time in "Pepita Jiménez."</i>	XXI	2	169
Maio, Eugene A., <i>Mythopoesis in Casona's "La Dama del Alba."</i>	XXII	2	132
Malachy, Thérèse, <i>L' "Antigone" de Jean Anouilh: une déviation du tragique.</i>	XXII	3	248
Malaxecheverria, I., <i>El león de "Yvain" y la degradación del símbolo.</i>	XXII	1	102
———, <i>L'Hydre et le crocodile médiévaux.</i>	XXI	3	376
March-Martul, Kathleen, <i>Cubist Fluctuant Representation in the Creacionista Poetry of Gerardo Diego.</i>	XXII	2	155
Marchand, James W., <i>Old Spanish "echan" 'steward, cupbearer.'</i>	XXIV	1	76
Marsh, Rufus K., <i>Sorbière's Typology and the Social Role of the "honnête homme."</i>	XXII	2	218
McGregor, Rob Roy, <i>Critical Commentary I: A Letter to the Editor.</i>	XXIV	2	194
McNab, Gregory, <i>The Regional and the Universal in Nemesio's "I'm Very Well, Thank You!"</i>	XXIV	2	106
Menton, Seymour, <i>La Contradanza de Moratín.</i>	XXIII	3	238
Merrell, Floyd, <i>Patterns of Exchange in Rulfo's "Pedro Páramo."</i>	XXI	2	132
Mickel, Emanuel, <i>Dido's Epitaph in the "Énéas."</i>	XXI	2	240
Mileham, James W., <i>Balzac's Seven of Probation.</i>	XXI	2	161
———, <i>Group Names in Balzac's "Les Payans."</i>	XXIII	2	140
———, <i>Numbers in the "Comédie humaine."</i>	XXII	1	48
Miller, Elinor S., <i>Critical Commentary II: Butor's "Quadruple fond" as Serial Music.</i>	XXIV	2	196
———, <i>Death, Transmutation and the Artist.</i>	XXIV	1	82

Moore, John A., <i>Buero Vallejo - Good Mistresses and Bad Wives.</i>	XXI	1	10
Morell, Hortensia R., <i>Uso del gato en la construcción artística de "Final del juego."</i>	XXI	3	283
Morot-Sir, Edouard, <i>Critical Commentary: Maurice Blanchot et la désoccupation de l'écriture.</i>	XXII	3	367
——, <i>L'Écriture-Rêverie selon Louis Guilloux.</i>	XXV	2	87
Motte, Warren F., <i>Le Puzzle de/dans "La Vie mode d'emploi" de Perec.</i>	XXIV	3	207
Muñoz, Silverio, <i>Exilio y Lirismo en "Warma Kuyay."</i>	XXII	1	20
Nablow, Ralph Arthur, <i>Voltaire, Candide, and a Couplet from Pope.</i>	XXV	2	160
——, <i>Jaucourt's Indebtedness to Addison in the "Encyclopédie."</i>	XXI	2	211
——, <i>Voltaire, "Sésotris," and Prodicus' "Choice of Hercules."</i>	XXII	1	58
——, <i>Was Voltaire Influenced by La Fontaine in "Thélème et Macare?"</i>	XXIV	3	259
——, <i>Was Voltaire Influenced by Lucian in "Micromégas?"</i>	XXII	2	186
——, <i>Was Voltaire Influenced by Rabelais in Canto V of the "Pucelle?"</i>	XXI	3	343
Nash, Jerry C., <i>Louise Labé and Learned Levity.</i>	XXI	2	227
Naudan de Hartig, Ana, <i>Una nueva visión del colorido de "Los Pazos de Ulloa" de Emilia Pardo Bazán.</i>	XXII	1	42
Nelson, Deborah, <i>Enide: Amie or Femme?</i>	XXI	3	358
Nelson, Jan A., <i>Guillaume de Machaut as Job: Access to the Poet as Individual through his Source.</i>	XXIII	2	185
Nelson, R. J., <i>A Spanish Theatrical Term, "Tramoya": The Limits of Spontaneous Genesis.</i>	XXII	3	265
Nicholson, Jane A., <i>"A five-hundred-ten-and-five": "Purgatorio", Canto XXXIII, Line 43.</i>	XXI	2	238

O'Connor, D. J., <i>The Telescoping of Time in Clarín's "Su único hijo."</i>	XXIII	2	134
O'Neil, Mary Anne, <i>Revolution and Religion in the Works of Pierre Emmanuel.</i>	XXV	1	16
O'Rourke, Máire, <i>Sensuousness in the Language of Charles Du Bos.</i>	XXI	1	38
Pallister, Janis L., <i>Béroalde de Verville and the Myth of the Androgyne.</i>	XXI	1	97
Panici, William Franklin, <i>Du Bellay's "Regrets" and Magny's "Souspirs": Satire or Vituperation?</i>	XXIII	1	34
Pearsall, Priscilla, <i>Azorín's "La Voluntad" and Nietzsche's "Schopenhauer as Educator."</i>	XXV	2	121
———, <i>The Role of the Town in Azorín.</i>	XXIII	1	82
Pérez, Genaro J., <i>Cultivadores, temas y motivos de la ciencia ficción actual en España.</i>	XXV	2	102
Peromsik, Stanley E., <i>Ruiz Iriarte's "El Puente de los Suicidas": A Rejoinder to Casona's "La Sirena Varada."</i>	XXI	1	33
Perret, Michèle, <i>Travesties and Transexuelles: Yde, Silence, Grisandole, Blanchandine.</i>	XXV	3	328
Perry, Anne Amari, <i>More on the Image of the Eaten Heart.</i>	XXI	2	234
Petrey, Sandy, <i>Speech, Society and Nature in Camus's "Les Muets."</i>	XXII	2	161
Phillips, Kathy J., <i>The Hit at a Distance: Lautréamont's Sixth Canto.</i>	XXI	1	58
Pinet, Christopher, <i>Aspects of Orality in Some Sixteenth-Century Printed Texts.</i>	XXV	1	70
Pinto, Júlio, <i>Jorge de Lima's "Unexpected Being": The Transfiguration Matrix in "Anunciação e Encontro de Mira-Celi."</i>	XXV	1	3
Pinto, Paul A. M., <i>Rivas' Operatic Characters: The Personages of Giuseppe Verdi's "La forza del destino."</i>	XXI	2	184
Polly, Lyle R., <i>The "Chanson de toile" and the "Chanson de geste": Reconsidering Some Considerations.</i>	XXII	2	224

- Quirk, Ronald J., *Two Problems Concerning the Literary Criticism of the "Diario de los Literatos."* XXI 2 205
- Quiñónez-Gauggel, Sr. María Cristina, *Dos pícaros religiosos: Guzmán de Alfarache y Alonso Ramírez.* XXI 1 92
- Rauchwarger, Judith, *Genesis, the Gospels and the Number Four in the "Auto La vida es sueño."* XXI 3 352
- Rea, Joanne E., *An Artistic and Autobiographical Coincidence in Camus and Joyce.* XXIII 3 210
- Rechsteiner, Florence E., *Formal Iridescence in Raymond Queneau's "Les Derniers Jours."* XXIV 1 3
- Rehder, Ernest C., *Historical Antecedents for the Vate Larrañaga and the Barón de Benicarlés in Valle-Inclán's "Tirano Banderas."* XXII 1 37
- Richards, Henry J., *On the Plot Structure of "Rip Van Winkle" and "Rip Rip."* XXI 2 138
- Richards, Katharine C., *Hypocrisy in "La casa de Bernarda Alba."* XXII 1 10
- Ricketts, Peter T., *See Hamlin, Frank R.*
- Ridgway, R. S., *Chamfort's "La Jeune Indienne": the Moralist as Playwright.* XXI 3 334
- , *Chamfort: Voltairean "Child of Rousseau."* XXV 1 41
- Riefköhl, Raúl A. Román, *Notas: estructura polisémica en "Lecturas tempranas" de Rosario Castellanos.* XXIII 2 115
- Rifelj, Carol de Dobay, *Rimbaud's "A la musique": Language and Silence.* XXI 2 174
- Riggs, Larry W., *Context and Convergence in the Comedy of "Le Misanthrope."* XXV 1 65
- Robb, Graham M., *Baudelaire and the Ghosts of Stone.* XXV 2 137
- Rodriguez, Alfred, *Otro uso galdosiano de los clásicos.* XXIII 3 217
- , *Bernarda Alba, Creation as Defiance.* XXI 3 279

- Rodriguez, Alfred, *En torno a un poema de Machado: "Los olivos."* XXIII 1 72
- , *The Enchantment of Dulcinea and Cervantes' Perception of Reality.* XXIII 2 170
- , y Barbara Jean Kailing, *¿Hay ya intención irónico-burlesca en el título mismo de "Su único hijo?"* XXIV 3 226
- Rosa, George M., *The Tempest and the Rock: An Intertextual Study of Two Images in Stendhal's "De l'Amour."* XXIV 2 161
- Rosenberg, Aubrey, *Tyssot de Patot's "Lost" Novel: "Les Amours et aventures d'Arcan et de Belize."* XXI 3 349
- Ruiz-Fábrega, Tomás, *See González, Ángel.*
- Sacken, Jeannée P., *Nature Imagery as Narrative Structure in George Sand's "Indiana."* XXI 3 313
- Sadlier, Darlene J., *Looking into the Mirror in Cecilia Meireles' Poetry.* XXIII 2 119
- Salstad, Louise, *Another Look at Francisco de Aldana's "Otro aquí no se ve."* XXII 3 335
- Santi, Victor A., *A Few Considerations on the "Aristodemo" of Carlo de' Dottori.* XXIII 1 106
- Schapira, Charlotte, *La Collocation "que que" et une solution de rechange: "que si."* XXV 1 77
- Schurfranz, Barbara, *Thiebaut du Plesseis in "Garin le Loheren": an Echo of "La Chanson de Guillaume?"* XXI 2 243
- Schwartz, Leon, *Restif de la Bretonne and Nerval's "Artemis."* XXI 2 200
- Shapiro, Marianne, *Revelation and the Vials of Sanity in the "Orlando furioso."* XXII 3 329
- Sherman, Carol, Katherine Stephenson, and Keith Davis, *Folkloric Intertexts in Voltaire's "Ingénu."* XXI 2 193
- Siciliano, Ernest A., *Satire in the Inversion of Roles in the "Quijote."* XXII 1 64
- Skyrme, Raymond, *On the Chronology of Sender's "Réquiem por un campesino español."* XXIV 2 116



Slade, Carole, "La Chute" and "Lord Jim."	XXIV	2	95
Smieja, Florian, <i>St. John of the Cross: His First Latin Translator.</i>	XXIV	3	267
Smith, C. N., <i>Claude Billard and His Printers: Problems of an Early Seventeenth-Century Dramatist.</i>	XXI	2	222
——, <i>The So-called "Quatrains" of Antoine de Montchrestien: Evidence of the Unfavourable Reception of French Humanist Dramas.</i>	XXV	2	185
Smolen, Marian, <i>Las Dos Caras de San Sebastián: Hacia un análisis de la técnica Caricaturesca en "Misericordia" de Benito Pérez Galdós.</i>	XXI	1	63
Sommers, Paula, <i>Pamphagus Revisited: Wisdom in the "Cymbalum Mundi."</i>	XXII	3	318
Spaccarelli, Thomas D., <i>A Wasteland of Textual Criticism: A Note on Paleography in the "Noble cuento del enperador Carlos Maynes."</i>	XXV	2	193
Spillenger, Paul W., <i>An Aspect of Vergil's Role in the "Commedia."</i>	XXIV	1	55
Stabler, A. P., <i>A Reader Writes: Voltaire Misses the Point?</i>	XXII	1	124
Stabler, Arthur, <i>Variations sur un thème: "Instinct" chez Rabelais et Montchrestien.</i>	XXI	1	89
Starling, Heloisa Murgel, <i>See Gazolla, Ana Lúcia.</i>			
Stephens, Doris T., <i>The Emergence of the Primary Self in Eduardo Barrios' "Los hombres del hombre."</i>	XXI	3	293
Stephenson, Kathy, <i>See Sherman, Carol.</i>			
Stewart, Harry E., <i>Capefigue: An Historical Source for Jean Genet's Fantasies.</i>	XXII	3	254
Storme, Julie A., <i>Love in "Le Testament."</i>	XXIV	3	270
Strickland, Edward, <i>Baudelaire's "Portraits de Maîtresses" and O'Neill's "The Iceman Cometh."</i>	XXII	3	291

Swanberg, Ellen, <i>Oraisons and Liaisons: Romanesque Didacticism in "La Vie de Sainte Marie l'Egyptienne."</i>	XXIII	1	65
Tappan, Donald W., <i>An Eleventh MS of the "Récits d'un ménestrel de Reims."</i>	XXIV	1	71
Terrizzi, Anthony, <i>Notes on Alvaro's "Gente in Aspromonte."</i>	XXII	2	236
Thompson, Peter S., <i>The Temptation of Antonin Artaud.</i>	XXI	1	42
Tilby, Michael, <i>Henry James and Mérimée: A Note of Caution.</i>	XXI	2	165
Tritsmans, Bruno, <i>Aspects du dédoublement dans "Les Nuits d'Octobre."</i>	XXIII	2	146
Tuttle, Heath, <i>The Temporal Composition of Vocabulary: Evidence from Rabelais.</i>	XXIII	1	53
Unger, Richard, <i>See Doyle, Charles Clay.</i>			
Valis, Noel M., <i>Valle-Inclán, Disraeli and the Phrase, ¡Viva la bagatela!</i>	XXV	2	132
Varela, Beatriz, <i>Argentinismos y cubanismos.</i>	XXIV	2	123
Velguth, Madeleine, <i>Images religieuses dans "Le Planétarium" de Nathalie Sarraute.</i>	XXIV	3	214
Watson, Harold M., <i>Style and Statistics in Claudel's "La Ville."</i>	XXV	1	24
Weingarten, Barry E., <i>"El pan del pobre": A Spanish Adaptation of Gerhart Hauptmann's The Weavers.</i>	XXI	3	318
Whitaker, Shirley B., <i>An Unpublished Florentine Report on Quevedo (1621).</i>	XXV	1	53
White, Sarah, <i>An Uncourtly Coda.</i>	XXV	3	374
———, <i>For Roses, Queens, Authors, Others.</i>	XXV	3	220
Whiteside, Anna, <i>Barthes et l'autobiographie éclatée.</i>	XXI	1	4
Wildgen, Kathryn E., <i>A Portrait of the Artist: Creative Vision in "Adrienne Mesurat."</i>	XXV	2	95
Williams, John H., <i>D'Aubigné and the Sabbath Rest: Reflections on the Conclusion of "Jugement."</i>	XXV	2	175

Wiltrout, Ann E., <i>Tirso's Veiled Vindication of a Deposed Privado.</i>	XXV	2	181
York, Ernest C., "Wace's <i>Wenelande</i> ": <i>Identification and Speculation.</i>	XXII	1	112
Youssef, Zobeidah, <i>Le Jeu de reconnaissance dans "Les Liaisons dangereuses" entre Valmont et Mme de Tourvel.</i>	XXV	1	47
Zagona, Helen, <i>Reflections in Prison: A Reminder of Verlaine in "L'Etranger."</i>	XXV	1	35
Zalacain, Daniel, " <i>Falsa Alarma</i> ": <i>Vanguardia del absurdo.</i>	XXI	1	28
Zappala, Michael, <i>Sancho Panza and Heliogabalus: A Source for "Don Quijote" II, 47.</i>	XXII	1	69
Zdenek, Joseph W., <i>Medieval Echoes in Azorin's "Castilla."</i>	XXII	3	284

## SUBJECT INDEX

### BRAZILIAN/PORTUGUESE

Capistrano de Abreu: Machado de Assis.	XXII	2	177
Guimarães Rosa: "As garças."	XXIV	1	17
Lima: <i>Anunciação e Encontro de Mira-Celi</i> .	XXV	1	3
Lispector: Baroque Aspects.	XXIV	3	238
Lispector: Kafka.	XXI	3	298
Machado de Assis: Capistrano de Abreu.	XXII	2	177
Meireles: Mirror Image.	XXIII	2	119
Meireles: Symbolism.	XXI	1	16
Michaëlis de Vasconcelos: <i>Cancioneiro de Ajuda</i> , no. 38.	XXI	3	371
Nemesio: "I'm Very Well, Thank You!"	XXIV	2	106
Reis: Time.	XXII	1	14
Vianna Filho: Courage.	XXII	3	259

### CATALAN-PROVENÇAL

Bernart de Ventadorn: "Can vei la lauzeta mover."	XXIII	3	270
Jaufré: Authorship.	XXIII	2	191
Machaut: "Dou memoire des hommes dégradés."	XXIII	2	185
Na Castelloza and <i>Trobairitz</i> .	XXV	3	239
"Sendatz vermelhs, endis, e ros."	XXIV	3	277
Troubadour Lyric, male-female relationships.	XXV	3	254

### COMPARATIVE LITERATURE

Azevedo: European Romanticism.	XXIII	3	220
Azorin: <i>La Voluntad</i> and Nietzsche.	XXV	2	121

Baudelaire: Swedenborg.	XXI	3	309
Baudelaire: "Portraits de Maîtresses" and O'Neill.	XXII	3	291
Bécquer: Poe and Poetics.	XXI	3	323
Calderón: <i>La vida es sueño</i> and Biblical Numerology.	XXI	3	352
Camus: Joyce.	XXIII	3	210
Camus: <i>La Chute</i> and Conrad.	XXIV	2	95
Cervantes: <i>Don Quijote</i> II, 47 and Heliogabalus.	XXII	1	69
Dante: <i>Commedia</i> , Vergil's Role.	XXIV	1	55
Dante: the <i>Morte Arthure</i> .	XXI	3	364
Eaten Heart Motif in Old French.	XXI	2	234
Fray Luis: Psalm Translations, Sources.	XXIV	2	142
Guillén: <i>Cántico</i> and Heidegger.	XXII	3	277
Gutiérrez Nájera: "Rip Rip" and W. Irving, "Rip Van Winkle."	XXI	2	138
Jaucourt: Addison.	XXI	2	211
Madame de Staël: Rousseau, Mary Wollstonecraft.	XXI	3	329
Medieval Drama: Adam and Eve.	XXI	3	381
Medieval Literature: Hydra and Crocodiles.	XXI	3	376
Mérimée: Henry James.	XXI	2	165
Neruda: English reviews and translations.	XXII	3	272
Nerval: Novalis.	XXII	1	53
Proust: Mythological Models of the Artist.	XXI	3	276
Renaissance Epithalamium.	XXIII	2	175
Verlaine: German translations.	XXIII	1	10
Voltaire: <i>Candide</i> and Anne Greene of Oxfordshire.	XXIV	2	174
Voltaire: <i>Candide</i> and Pope.	XXV	2	160
Voltaire: <i>Micromégas</i> and Lucian.	XXII	2	186
Voltaire: <i>Sésotris</i> and Prodicus.	XXII	1	58

## FRENCH

Anouilh: <i>Antigone</i> .	XXII	3	248
Anouilh: Love and the Feminine Ideal.	XXI	2	145

Artaud: Theater as Poetry.	XXI	1	42
Balzac: <i>Les Paysans</i> .	XXIII	2	140
Balzac: Numerology (Number 7).	XXI	2	161
Balzac: Numerology (Numbers 7 and 3).	XXII	1	48
Balzac: <i>Physiologie du mariage</i> (Meditation XXV).	XXIV	3	249
Barré et al.: <i>La Tapisserie de la reine Mathilde</i> .	XXV	2	145
Barthes: Autobiography.	XXI	1	4
Baudelaire: "Chacun sa chimère."	XXII	2	167
Baudelaire: Lamartine.	XXIV	1	33
Baudelaire: "Les Sept Vieillards."	XXV	2	137
Baudelaire: Max Buchon.	XXIV	2	168
Beckett: "La Falaise."	XXV	2	109
Béroalde de Verville: the Androgyne.	XXI	1	97
Billard: Printers.	XXI	2	222
Blanchot: as Poet.	XXII	3	367
Bodel: Jeu de Saint Nicolas.	XXII	1	119
Butor: <i>Quadruple fond</i> .	XXIV	2	196
Butor: <i>Vanité</i> .	XXIV	1	82
Camus: "Les Muets."	XXII	2	161
Camus: <i>L'Etranger</i> and Verlaine.	XXV	1	35
Cartier: Récits de voyage and the "Sauvage."	XXII	2	213
Chamfort: <i>La Jeune Indienne</i> .	XXI	3	334
Chamfort: Voltaire.	XXV	1	41
Chanson de toile and Chanson de geste.	XXII	2	224
Chanson de Toile: Genre.	XXI	1	117
Chrétien de Troyes: <i>Cligés</i> .	XXV	3	220
Chrétien de Troyes: <i>Erec et Enide</i> .	XXI	3	358
Chrétien de Troyes: <i>Perceval</i> .	XXIII	1	57
Chrétien de Troyes: <i>Yvain</i> and the Lion.	XXII	1	102
Chrétien de Troyes: <i>Yvain</i> and Women.	XXV	3	302
Christine de Pizan: Jean de Meun, Dante.	XXV	3	374
Claudé: <i>La Ville</i> .	XXV	1	24
Constant: Mme de Charrière.	XXIII	2	154
Corneille: <i>Héraclius</i> .	XXII	3	313
Corneille: <i>Le Menteur</i> .	XXII	2	192
Courtly Ideology.	XXV	3	374
D'Aubigné: <i>Tragiques</i> .	XXV	2	175

Des Périers: <i>Cymbalum Mundi</i> .	XXII	3	318
Du Bellay: <i>Antiquitez</i> .	XXII	1	82
Du Bellay: <i>Regretz</i> et Magny.	XXIII	1	34
Du Bos: <i>Sensuosness</i> .	XXI	1	38
Emmanuel: <i>Revolution and Religion</i> .	XXV	1	16
<i>Enéas</i> : Dido's Epitaph.	XXI	2	240
Fabliau: <i>Women</i> .	XXV	3	318
<i>Farce du cuvier</i> .	XXII	2	229
Fénelon: <i>Aventures de Télémaque</i> .	XXIII	1	17
Flaubert: <i>Madame Bovary</i> and Anti-Rous-seauism.	XXI	1	68
<i>Floire et Blancheflor</i> : Manuscripts.	XXIV	1	65
Forget: <i>Rhétorique</i> and Pierre de La Ramée.	XXIII	3	258
Garin le Loheren: <i>La Chanson de Guillaume</i> .	XXI	2	243
Genet: <i>Capefigure</i>	XXII	3	254
Green: <i>Adrienne Mesurat</i> .	XXV	2	95
Guilloux: <i>On the Art of Writing</i> .	XXV	2	87
Héloïse: <i>Correspondance</i> .	XXV	3	271
Hydropathes.	XXI	3	305
Labé: <i>Learned Allusions</i> .	XXI	2	227
Laclos: <i>Bibliography</i> .	XXV	2	153
Laclos: <i>Les Liaisons dangereuses</i> .	XXV	1	47
Lamartine: <i>Baudelaire and Crowds</i> .	XXIV	1	33
Lamy: <i>Malebranche</i> .	XXII	2	197
La Ramée: Forget, <i>Rhétorique</i> .	XXIII	3	258
La Rochefoucauld: Proust.	XXV	2	169
Lautréamont: <i>Sixth Canto</i> .	XXI	1	58
Magny: Du Bellay, <i>Retretz</i> .	XXIII	1	34
Mallarmé: "Sonnet en -ix."	XXII	3	302
Malraux: <i>La Condition humaine</i> .	XXIV	2	156
Marie de France: <i>Bisclavret</i> .	XXV	3	288
Marie de France: <i>Naturalism</i> .	XXI	2	248
Mauriac: <i>Genitrix</i> .	XXIV	2	148
Medieval French Literature: <i>Women</i> .	XXV	3	375
Medieval Narrative: <i>Travesties and Transsexuals</i> .	XXV	3	328
Mérimee: L'Abbé Aubain.	XXIV	1	30
Molière: <i>Misanthrope</i> , <i>Alceste</i> .	XXV	1	65

Molière: <i>Misanthrope</i> , Love and Friendship.	XXIII	2	164
Molière: Socratic Method.	XXIII	2	159
Montaigne: The Body-Mind Problem.	XXIV	2	179
Montchrestien: "Quatrains."	XXV	2	185
Montchrestien: Rabelais, Instinct.	XXI	1	89
<i>Morte Arthure</i> : Dante.	XXI	3	364
Musset: <i>Lorenzaccio</i> and <i>Léo Burckart</i> .	XXIV	1	23
Nerval: <i>Les Nuits d'Octobre</i> .	XXIII	2	146
Perc: <i>La Vie mode d'emploi</i> .	XXIV	3	207
Proust: Bloch and Leconte de Lisle.	XXI	3	270
Proust: Charlus and Old Age.	XXI	3	264
Proust: La Rochefoucauld.	XXV	2	169
Queneau: <i>Les Derniers Jours</i> .	XXIV	1	3
Rabelais: Montchrestien, Instinct.	XXI	1	89
Rabelais: Voltaire, <i>La Pucelle</i> .	XXI	3	343
Racine: <i>Andromaque</i> .	XXIII	1	22
Racine: <i>Phèdre</i> .	XXIII	1	29
<i>Récits d'un ménestrel de Reims</i> : Manuscripts.	XXIV	1	71
Regnard: Development of the Colombine Role.	XXI	1	73
Restif de la Bretonne: Nerval, "Artémis."	XXI	2	200
Rimbaud: "A la musique."	XXI	2	174
Rimbaud: "Larme."	XXIII	3	227
Rimbaud: Tristan L'Hermite.	XXII	3	295
Robbe-Grillet: <i>Dans Le Labyrinthe</i> .	XXII	1	27
Robbe-Grillet: Subjectivity in <i>La Jalousie</i> .	XXI	1	23
<i>Roman de Silence</i> .	XXV	3	341
Rousseau: Madame de Staël, Mary Wollstonecraft.	XXI	3	329
Saint-Evremond: <i>Les Académistes</i> .	XXII	1	78
Sainte-Beuve: <i>Vohupté</i> .	XXIII	3	232
Sand: <i>Consuelo</i> .	XXIV	3	243
Sand: Nature Imagery in <i>Indiana</i> .	XXI	3	313
Sarraute: <i>Planétarium</i> .	XXIV	3	214
Sartre: "L'Enfance d'un Chef."	XXIII	3	204
Scève: <i>Délie</i> and Philosophical Alchemy.	XXIII	1	44
Seignolle: Conte fantastique.	XXI	1	122
Simon: <i>Les corps conducteurs</i> .	XXIII	1	3



Sixteenth-Century Printed Texts: Oral Tradition.	XXV	1	70
Sorbière: L'Honnête homme.	XXII	2	218
Stendhal: <i>De l'Amour</i> .	XXIV	2	161
Surrealism: Anouilh.	XXI	2	145
Tardieu: <i>Une Voix Sans Personne</i> .	XXIV	3	221
Tyssot de Patot: <i>Les Amours et aventures</i> ...	XXI	3	349
Valéry: <i>Alphabet</i> .	XXII	1	3
Verlaine: Camus, <i>L'Etranger</i> .	XXV	1	35
<i>Vie de Saint Alexis</i> : Ashburnham manuscript.	XXI	2	254
<i>Vie de Sainte Marie L'Egyptienne</i> .	XXIII	1	65
Villon: <i>Le Testament</i> .	XXIV	3	270
Villon: Ubi sunt topos.	XXII	3	353
Voltaire: <i>Candide</i> , irony.	XXII	1	124
Voltaire: <i>Candide</i> , irony (response).	XXIV	2	194
Voltaire: Folkloric Intertexts in <i>L'Ingénu</i> .	XXI	2	193
Voltaire: <i>La Pucelle</i> and Rabelais.	XXI	3	343
Voltaire: <i>Lettres philosophiques</i> and l'Abbé de Rothelin.	XXIII	3	245
Voltaire: Philosophy in his Correspondence.	XXI	3	338
Voltaire: Publication history.	XXI	1	76
Voltaire: <i>Thélème et Macare</i> and La Fontaine.	XXIV	3	259
<i>Voyage de Charlemagne à Jerusalem et à Constantinople</i> .	XXV	3	222
Zola: <i>Travail</i> , and Hugo: <i>Les Misérables</i> .	XXIV	3	254

## ITALIAN

Alvaro: <i>Gente in Aspromonte</i> .	XXII	2	236
Ariosto: <i>Orlando furioso</i> .	XXII	3	329
Boccaccio: <i>Decameron</i> , Day 3.	XXIV	3	262
Campanella: Baroque.	XXII	1	88
Dante and Synaesthesia.	XXI	1	111
Dante: <i>Inferno</i> 32, 63.	XXIII	2	181
Dante: <i>Purgatorio</i> 33, 43.	XXI	2	238
Dante: <i>Purgatorio</i> 13.	XXIV	2	100
Dorrelli: <i>Senza Bussola</i> and Pirandello.	XXIV	3	233

Dottori: <i>Aristodemo</i> .	XXIII	1	106
Petrarch: Authorship of <i>Canzone XCCVI</i> .	XXI	1	103

## LINGUISTICS AND PHILOLOGY

Argentinism and Cubanism.	XXIV	2	123
Duret: <i>Thrésor de l'histoire des langues</i> .	XXV	1	57
La collocation ... <i>que que</i> ...	XXIV	2	187
La collocation ... <i>que que</i> ... and ... <i>que si</i> ...	XXV	1	77
Old Spanish <i>echan</i> .	XXIV	1	76
Rabelais: Vocabulary.	XXIII	1	53
Romanian Ballads: Structural Analysis.	XXIV	1	49
Sanson de Nantuil: <i>Proverbes de Salemon</i> .	XXII	3	362
Sordel: <i>Assas</i> .	XXII	3	359
<i>Tramoya</i> .	XXII	3	265
Wace: <i>Wenelande</i> .	XXII	1	112

## SPANISH-AMERICAN

Alemán: Góngora, Pícaro religioso.	XXI	1	92
Arguedas: "Warma Kuyay."	XXII	1	20
Arlt: Biographical Realism.	XXI	1	48
Barrios: <i>Los hombres del hombre</i> .	XXI	3	293
Borges: "Final del juego" and el gato.	XXI	3	283
Borges: <i>Labyrinths</i> .	XXI	3	287
Castellanos: "Lecturas tempranas."	XXIII	2	115
Céspedes: "El pozo."	XXIII	2	129
Cortázar: <i>Los premios</i> .	XXIII	3	199
Fuentes: <i>Cambio de Piel</i> .	XXIV	3	229
Mallea: Orfandad.	XXII	2	139
Moratin: <i>El sí de las niñas</i> .	XXIII	3	238
Palma: "El peje chico."	XXII	1	32
Piñera: the Absurd.	XXI	1	28
Rulfo: "Macario."	XXIII	2	123
Rulfo: <i>Pedro Páramo</i> .	XXI	2	132
Usigli: <i>Corona de sombra, Corona de fuego</i> ...	XXII	2	151

Vallejo: "Terremoto."	XXV	2	127
Vargas Llosa: <i>La ciudad y los perros</i> .	XXIV	2	111

## SPANISH

A lo divino Poetry in the Golden Age.	XXV	2	162
Aldana: "Otro aquí no se ve."	XXII	3	335
Alfonso el Sabio: "Cantiga IV," ll. 99-100.	XXIII	1	99
Alfonso el Sabio: <i>General estoria, primera parte</i> .	XXIII	1	93
Azorín: <i>Castilla</i> .	XXII	3	284
Azorín: Towns.	XXIII	1	82
Bécquer: Galdós.	XXI	2	178
Bécquer: <i>Rima LXXII</i> .	XXII	2	146
Buero Vallejo: <i>Mistresses and Wives</i> .	XXI	1	10
Buero Vallejo: <i>Two Sonnets</i> .	XXI	2	155
Calderón: <i>El mayor encanto, amor</i> .	XXII	2	208
Calderón: Spanish Neoclassicists.	XXIV	1	43
<i>Canciero sin año</i> : Source of the Alhama.	XXII	3	324
Casona: <i>La dama del Alba</i> and Mythopoesis.	XXII	2	132
Casona: Iriarte.	XXI	1	33
Casona: <i>Pacts with the Devil</i> .	XXIV	1	10
Cervantes: <i>El amante liberal</i> .	XXIV	2	132
Cervantes: <i>Don Quijote</i> and Lope de Vega.	XXII	1	64
Cervantes: <i>Don Quijote</i> , Enchantment of Dulcinea.	XXIII	2	170
Cervantes: <i>Don Quijote</i> , Sancho and Don Quijote.	XXII	2	202
Cienfuegos: <i>Idomeneo</i> .	XXII	3	308
Clarín: <i>Su único hijo</i> , Irony.	XXIV	3	226
Clarín: <i>Su único hijo</i> , Time.	XXIII	2	134
Contemporary Science Fiction.	XXV	2	102
<i>Diario de los Literatos</i> : Contemporary Criticism.	XXI	2	205
Diego: Cubist Fluctuant Representation.	XXII	2	155
Enríquez Gómez: <i>Aggressive Women</i> .	XXI	2	215
Galdós: Bécquer.	XXI	2	178
Galdós: <i>Caricature in Misericordia</i> .	XXI	1	63
Galdós: the Classics.	XXIII	3	217

García Lorca: Early poems.	XXV	1	11
García Lorca: <i>La casa de Bernarda Alba</i> , Creation.	XXI	3	279
García Lorca: <i>La casa de Bernarda Alba</i> , Hypothesis.	XXII	1	10
García Lorca: <i>La casa de Bernarda Alba</i> , Structure.	XXI	2	150
Góngora: Alemán, Pícaro religioso.	XXI	1	92
Góngora: "Iaze debaxo de esta piedra fria."	XXIV	2	137
Góngora: "No son todos ruiñeños."	XXII	1	74
González Llana: <i>El pan del pobre</i> and Gerhart Hauptmann.	XXI	3	318
Iriarte: Casona.	XXI	1	33
Jenan Ruiz: <i>Troba Caçurra</i> .	XXI	3	366
Jiménez: "Vino, primero, pura . . ."	XXIII	1	77
Lazarillo de Tormes: Toledo auto (1510) as Prototype.	XXIII	3	264
<i>Libro de buen amor</i> .	XXII	1	98
Lope de Vega: The Castillo Edition.	XXII	2	182
Lope de Vega: Cervantes, <i>Don Quijote</i> .	XXII	1	64
López de Úbeda: <i>La pícara Justina</i> and the Grotesque.	XXII	3	341
Machado: "Los olivos."	XXIII	1	72
Manuel: <i>El Conde Lucanor</i> .	XXIV	1	59
Moreto: <i>El desdén, con el desdén</i> .	XXI	1	83
Moreto: <i>Yo por vos, y vos por otro</i> .	XXII	3	348
Noble cuento del enperador Carlos Maynes: Paleography.	XXV	2	193
Pardo Bazán: <i>Los Pazos de Ulloa</i> .	XXII	1	42
<i>Poema de mio Cid</i> : aspects of time.	XXII	1	107
Quevedo: Documentation of arrests.	XXV	1	53
Quevedo: "Manzanares, Manzanares" manuscripts.	XXIII	3	251
Rivas: Verdi, <i>La forza del destino</i> .	XXI	2	184
Rojas: <i>La Celestina</i> and the Cadenilla.	XXII	1	94
Saint John of the Cross: Translation into Latin.	XXIV	3	267
Sellés: <i>El nudo gordiano</i> .	XXII	2	171
Sender: <i>Réquiem por un campesino español</i> .	XXIV	2	116

Tirso: <i>El vergonzoso en palacio</i> .	XXV	2	181
Unamuno: <i>Niebla</i> and the <i>Quixote</i> .	XXI	1	54
Unamuno: <i>Peña del Buitre</i> and Valverde de Lucerna.	XXV	1	30
Valera: <i>Pepita Jiménez</i> , Time.	XXI	2	169
Valle-Inclán: Disraeli.	XXV	2	132
Valle-Inclán: <i>Tirano Banderas</i> .	XXII	1	37
Virué: The Travesty Roles.	XXIII	1	87